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RADIO CITY'S PRECISION DANCERS

by **AUBREY HAINES**

Four times a day, seven days a week, for the past 27 years a line of 36 girls has danced its way onstage at New York's Radio City Music Hall. The most famous and beloved dancing girls in the theater today and an American institution, they are known as the Rockettes.

Eight million persons are said to witness their performances annually. The girls' lively tap-and-kick routines have so greatly become an universal symbol for this highly-specialized kind of dancing that many persons visiting New York put the Rockettes at the top of their sight-seeing list.

Enthusiastic audiences can tell when the Rockettes are about to appear. The orchestra begins a lively melody, usually in 2/4 or 4/4 time. Then suddenly a long line of strutting, tapping girls neatly make their appearance onstage. Because they are such precision dancers, the impression is not of 36 young women with personalities of their own. Instead, their 72 long, slender legs strangely seem like the extremities of some giant, jeweled centipede.

The girls' pace seems casual — indeed, relaxed. Nevertheless, it possesses none of the apathy often associated with dancing girls. The dancers' motion is a pleasant, energetic, rhythmic bounce, and their smiles are surprisingly unfeigned. As the Rockettes wrap their arms around each other's waists, they appear like a row of innocent school girls.

Their usual procedure is to break up into drill formations interesting enough to hold audience attention. Yet they are not so technical that the pattern concept is soon lost. Gliding through their routines, they are sometimes found in single rows, again in a body. They wind in and out, maintaining a constant undercurrent of soft-shoe or staccato tap rhythm. Near the end of their routine

they boldly advance downstage in a single inconceivably straight line. Jutting their long legs up in circular movements or high kicks, they seem not to vary the slightest bit from one girl to the next. Hence they bring resounding applause from the audience. As the girls complete their lively dances, they line up across the stage, kicking their legs like so many pistons, first to the right, then to the left and, finally, straight up and down in front.

The world's largest motion picture theater makes the most of stage lighting to enhance the Rockettes' productions. Sometimes the girls carry props or emerge from hat boxes, Easter eggs, hidden elevators or other scenic devices the producer contrives. However, these are but incidental to the choreography that comes under the category of precision. Strangely, in a world that specializes in novelty and change, the girls' basic style remains the same.

Altogether responsible for the Rockette productions is Russell Markert. To meet the director of the company is to realize at once that the girls are merely an extension of his personality. Tall, handsome and in his fifties — with a smattering of reddish-blonde hair and a small, carefully twirled mustache — Markert dresses like an elegant gentleman but talks and acts like an alert youth. Like his famous troupe he reveals zestful innocence and enthusiasm for his work. This seems all the more incredible when one realizes that he not only creates the dancers' routines but also serves as one of the producers for the Music Hall's twelve or more annual stage productions.

Markert creates most of the routines, including the high kick numbers, with his own supple body. Then, with his associate director, Emilia Sherman, he teaches them to the girls. The atmosphere in the large rehearsal hall combines brisk military efficiency with fellowship. Markert presides over his girls like a combination good-natured big brother and high priest.

On stage the girls must lose their identities in the troupe. To offset this, Markert makes each girl feel important off stage by taking sincere interest in her personally. Few men could boast of having gotten along happily with over 1,000 women as he has in the past 27 years!

Most of the Rockettes are high school graduates, but some have had additional education. Usually having studied dancing since childhood, they have good basic understanding of tap dancing besides the fundamentals of ballet. They must be able to kick high and strong, which has become their trademark.

Because their performing area is so large, the heights of the girls range from 5 feet 5 inches to 5 feet 9 inches. The taller girls dance in the center, giving the illusion that all are the same height. Their weight averages around 120 pounds. The average Rockette may be 18 to 23 years old, although some are in their thirties. There are 46 girls in the troupe, but only 36 dance at one time. Each girl dances three weeks out of four; hence 10 are always on vacation.

Markert divides the girls' routines between character and tap dance umbers. Between their four daily appearances he manages to sandwich in rehearsals for new numbers.

Having performed at the Music Hall for five years, new glory came to the Rockettes in 1937. Edmund Labbé, general commissioner of the Paris Expostion, invited them to dance at the Exposition's International Dance Festival that summer. The first American dance troupe to be invited offically to appear in France, the girls represented the United States on a program that included La Scala Ballet, the Soviet Ballet, and the Copenhagen Ballet.

In Paris they danced four of their most famous routines. Each number required four minutes to perform. They were: **Military March**, in which 72 legs operated as synchronously as two; a buck-and-wing number; **Midshipmen,** a fast, stylized version of Annapolis drills, and **Beguine,** a sultry, rhumba-like performance for which the girls made up like mulattoes.

Later they appeared at the New York World's Fair. In the first ten years of the Music Hall's operation the Rockettes danced before 60,000,000 spectators!

If one of these girls should deviate from the corps spirit, she is soon invited to drop out of the company. Though many girls may dream of one day becoming a Rockette, few ever make the grade. Out of 30 girls who audition, only one is likely to be chosen. Nevertheless, girls continue to apply from every part of the nation. A part of the troupe only four or five years, most girls leave and are married. However, a few return to their home towns and open their own dancing schools.

Before time to go on stage, the girls limber up energetically, awaiting their call. They rub their shoes in the resin box, straighten their shoulders, and walk on at a swinging pace. The smiles they give the audience do not subtract from the close concentration they must put on the routine itself. Discipline is strict, and each act is watched from the wings to insure perfection. If anyone breaks the precision, she hears about it later.

Between stage appearances tall, slim-waisted skaters may be seen among the colorful figures on the open-air skating rink outside Rockefeller Center. These are some of the Rockettes, getting a little fresh-air exercise. Others of the girls prefer to swim in one

Backstage may be seen something of that streamlined theater. Take, for example, the costume department, under the direction of Leanne Mitchell, who supervises the making of thousands of costumes. Rows of dressmakers sit at whirring machines. Some are Negro women whose faces stand out like ebony against the billowy background of lemon or pale blue net from which they of the many hotel pools within walking distance of the Music Hall. fashion the dancers' costumes.

Keeping all the girls happy and training them to be anonymous began with Markert in St. Louis in 1925. A former chorus boy in **Earl Carroll's Vanities,** he happened one day into the New Amsterdam Theater to see the **Ziegfeld Follies,** where he became entranced with a group of precision dancers calld the "Tiller Girls." However, Markert found the Tillers too small and birdlike in their movements. Seeing a special beauty in the long-legged brand of American girl, he resolved to create dances especially suited to her. Rounding up sixteen girls to dance at the Skouras

The Radio City Music Hall Rockettes, world-famous precision dancers, whose refreshing routines are part of the stage show each week at the world's largest theatre. The Rockettes are under the direction of Russell Markert, originator of the troupe.

Brothers' Missouri Theater in St. Louis, Markert called them the "Missouri Rockets".

When Broadway clamored for the troupe, Markert changed their name to the "American Rockets" and took them East, where they danced in Publix Theaters and in the **Greenwich Village Follies.** When the late Samuel L. ("Roxy") Rothafel opened the Roxy Theatre in New York in 1928, he wanted something light to balance the comparative seriousness of his programs. Hence to the probable dismay of his chief choreographer, Leonide Massine, he brought in Markert and his 16 dancers. Soon augmented to 36, the "Roxyettes" were the hit of every stage production. When "Roxy" moved to Radio City Music Hall in 1932, he brought along Markert and his girls, who were rechristened "Rockettes".

The 36 girls look like a fabulous caterpillar on the vast stage. Judith Ann Love, a medium-height Rockette, is difficult to identify in line. Not only does she submerge her personality along with the other girls but each week — as girls return to the line and others leave for their week off — she is in a different position as the heights of the girls require in forming up.

Twenty-five years old, Judy has been a Rockette for more than two years. She auditioned for the troupe while studying to be a teacher at Tufts University in Medford, Massachusetts, but there was not opening at the time. Finishing college, she began teaching grade school in Malden, Massachusetts, and also served as a substitute teacher at Malden High School.

Before she had quite finished her second year, she received a call to become a Rockette. Getting permission from the school authorities to leave early, she came at once. As a Rockette, Judy often dances in the line with a few of the girls she taught at Malden High School, such as Glenda Weiner, Bonnie Farrell and Lorraine Hurley. The last girl has recently married and left the Rockettes. When Judy feels that her dancing days are over, she will return to teaching. In the meantime, however, she enjoys being a Rockette and would not change it for anything.

Another Rockette is Janice Lothian, a 27-year-old English girl. Her face has the glowing complexion that often accompanies thick black hair and big blue eyes, and her figure has the suppleness that distinguishes a trained dancer.

By the standards of most working girls, Janice's life is anything but settled. Depending on the length of the films being shown at the Music Hall, she gets to work sometime between 11:30 in the morning and 1:00 in the afternoon and finishes about 10:30 that night. However, Janice is able to fit into this irregularity — which is further complicated by her being a wife — and attending some 14 or 15 hours a week of assorted classes and lessons.

"One can manage it if he wishes to," she says. "Of course, sometimes I get completely worn out and sleep during all the breaks."

Almost all the studying the girl does is aimed at self-improvement as a performer. She takes three voice lessons a week, two acting lessons, an hour of diction, an hour at the piano, and

an occasional hour on the conga drum. "I want to get ahead in the entertainment world," she explains.

Already she has 15 years to her credit as a performer. Before she left England seven years ago she had—besides several childhood jobs — danced in three West End musical comedies in London and four in the provinces in addition to appearing in four motion pictures.

"My mother would have liked being a performer," she adds, "but was not strong enough. My father, who has a position in the Air Ministry, encouraged my older sister and me to perform. My sister is now married and, with her husband, operates an Arthur Murray dance studio in California."

Six weeks after she arrived in New York, Janice got a job as a Copacabana girl. She was there for a year but did not find the experience altogether edifying. "Being English was a great barrier," she recalls. "It took time to become accustomed to the fact that people ate dinner while they watched me work. I like to have distance between the audience and myself."

Janice moved from the Copacabana to the chorus at Bill Miller's Riviera, which she liked better. Then she got into the line of the road production of **Me and Juliet.** "I was highly enthusiastic about this job," she says. "It reminded me of the productions I

The perfect precision of the Rockettes is acquired only through diligent rehearsal, directed here by Russell Markert and Emilia Sherman. Mr. Markert is originator and director of the troupe.

had worked in at home."

Touring was no life for a married woman, however, and she auditioned for the Rockettes and was hired immediately. This was at the end of 1954. The next fall, apparently despondent about her chances of getting ahead in the entertainment world, she quit to take a job with the postal administration of the United Nations. But by March, 1956, she had recovered her spirits and was accepted back at the Music Hall.

Now she professes to be delighted with her dancing. 'It's steady and gives me the money to pay for my lessons," she says. "My wages average between ninety and one hundred dollars a week and these are the nicest girls I ever worked with. They have their feet on the ground a little more than girls who seem to think that all you have to do is to look pretty and have visions of Hollywood. When the time comes for me to leave the Music Hall, I shall be extremely sorry."

Though chorus girls are almost a thing of the past except in Broadway musicals, it is little wonder that the Rockettes have continued over the years. Where else can a theater audience see such precision dancing nowadays, except at Radio City Music Hall?

The Rockettes in their backstage dressing room prepare for another appearance on the huge stage of Radio City Music Hall.

THE BEWITCHED

Juilliard Concert Hall
April 11, 1959

Since **The Bewitched** was such an unique theatre piece some preliminary introduction to a general critique of the work would be advantageous.

It was originally conceived by the musical composer Harry Partch as a dance satire. In his own words: "In spirit, if not wholly in content, it is a satyr-play. It is seeking for release — through satire, whimsy, magic, ribaldry — from the catharsis of tragedy." In order to carry through his musical ideas, Mr. Partch found it necessary to construct some of the instruments used to produce the score. They were all visible on the stage and formed a fascinating part of the visual as well as auditory part of the program.

Joyce Trisler, as choreographer, with the assistance of dancers from the Juilliard Theatre Dance Company, provided the movement sequences which alternated with the purely musical portions of the production.

The Bewitched got underway in a casual fashion with the entrance of a single musician who shed his coat and began to play. He was joined by others until all of the strange instruments were manned. Soon the Witch began to make her appearance, gradually rising out of the floor to a phenomenal height; she traversed the stage and took command of the orchestra. She then presided over the entire proceedings in more of a kindly than malevolent fashion.

The dance scenes which followed fell into ten satiric sequences. Each scene was given a marvelous epigrammatic introduction by an offstage voice. All of the dances were pleasantly diverting in Miss Trisler's hands, but only a few of them captured the satire inherent in the introductory remark which was the point of departure for each of the danced portions.

Actually only three of the danced sequences emerged with true satiric overtones. "Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room," was not only funny but biting in its conception. "Two Detectives on the Trail of a Tricky Culprit Turn in Their Badges," spoofed the modern private-eye with sharp insight. It was danced and pantomimed marvelously well by Jaime Rogers, Baird Searles and John

Wilson. Perhaps the most successful episode was "The Cognoscenti Are Plunged Into a Demonic Descent While at Cocktails". The entire company performed a hysterical burlesque on the modern cocktail party. Utilizing a piece of transparent plastic as their only shield, they rustled and jittered in a low-comedy manner which managed to hit on the hard, sharp edge of true satire. The scene was filled with belly laughs but at the same time was loaded with biting comments on the cognoscenti.

The remaining seven scenes were without exception well performed and unusually pelasant to watch, but simply missed the boat as far as satire was concerned. Performance-wise, there were some striking instances. Florence Peters and Jaime Rogers moved with a highly exciting physical virtuosity in "The Romancings of a Pathological Liar Come to an Inspired End". Miss Trisler performed a beautiful solo which, however, had little relation to "A Soul Tormented by Contemporary Music Finds a Humanizing Alchemy". Debby Jowitt and John Wilson were outstanding performers throughout the production.

On the whole the music and script emerged as the stronger aspects of the program. The dancing, while always pleasant, did not for the most part keep pace with the satiric overtones established by Mr. Partch.

A lush and handsome appearance was given **The Bewitched** with the imaginative costumes of Malcolm McCormack. It was cleverly lighted by Tom De Gaetani. The orchestra was skillfully guided by conductor John Garvey, and Freda Schell sang, screeched, moaned and shrieked the role of the Witch for all it was worth.

— Bill Hooks.

NEW YORK BALLET CLUB
NINTH ANNUAL CHOREOGRAPHERS' NIGHT

High School of Fashion Industries
April 19, 1959

Two works of exceptional quality were premiered on the ninth annual choreographers' evening of the New York Ballet Club. One, cast in the traditional classic style, was a **pas de trois, Caprice Classique,** by Wakefield Poole. The other, conceived in a modern-psychological vein, was a quartet, **Parlour Game,** by Marvin Gordon.

While it would be difficult indeed to separate the performance of a traditional **pas de trois** from its choreographical structure, it was fully evident that a deft hand had created this vehicle. It had a neatness of craftsmanship that bespoke a thorough knowledge of the classical language, but it also had a performance excitement which elevated it beyond the bounds of good craftsmanship into the realm of fine creativeness. It was impeccably danced by the choreographer, Susan May, and Paula Tennyson. Miss Tennyson was especially brilliant in her solo variation.

Marvin Gordon's **Parlour Game** dared much more in the way of content. In a tightly knit dramatic situation a Hostess, danced by Oldyna Dynowska, holds a card game for three guests, Irene Clark,

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Arnott Mader, and Marvin Gordon. In her social relationships with each of the three friends she inevitably fails, and finally insults them to the point where they abruptly leave the game. As the curtain falls she resumes the game alone with three pretended partners; but having dealt this final hand she clearly sees the hopelessness of her own frustration. Moving through this web of contrasting social niceties, alternating with the raw eruptions of the true feelings of the Hostess, Oldyna Dynowska cut an impressive figure. Like quicksilver, she flashed from one facet of her personality to another — first the fawning hostess, the teasing coquette, then the rude and vicious female who no longer masks her inner compulsions; finally the utter frustration when she plays the game with imaginary guests. All of the dancers seemed to capture the sombre quality of the lush and dimly lit parlour where more than a casual card game was being played out. Perhaps the outstanding portion of the work occurred in the trio with the Hostess and the two men. It carried a choreographic as well as dramatic excitement with its sudden spectacular lifts and falls. The overall atmosphere was greatly enhanced by the fine original score provided by Dorsey Stuart, who also conducted the orchestra for the occasion.

Joseph Rosen choreographed **Royal Suite,** a group work set in the traditional classic style. It proved a pleasant and cleanly patterned abstract work. While it was certainly diverting, it lacked any real air of excitement. Perhaps the rigid reliance on the music gave it a "squareness" which tempered the performance quality. The very competent dancers for **Royal Suite** included: Gretl Bauer, Rosanne Caruso, Mary Ellen Davis, Rosemary Dunleavy, Mary Ellen Jackson, Allison Reid, David Evans and Gerald Teijelo.

Alan Baker presented two works, **Giant Steps** and **Cinderella Pas de Deux.** While **Giant Steps** was bastically a good idea for a dance which involved a child and two grown-ups, it fell into the pitfall so often encountered when dealing with child performers. It became overly coy and arch. Wendy Winston was charming as the child, but the work was so naively choreographed as to defeat her natural qualities.

Mr. Baker's other work, **Cinderella Pas De Deux,** fared better. It demonstrated a nice flair for choreographic invention within a limited frame. Constance Garfield danced the work with great authority. She was partnered by Mario Ignisci, who danced with more flair than technical security.

Also on the program was a pleasant trifle by Robert Rodham called **The Three Muses.** It was smartly performed by Pamela Smith, Jozia Meiskowski and Rosanne Caruso.

— Bill Hooks.

NEW YORK CITY BALLET

City Center of Drama and Music
Spring Season, 1959

The New York City Ballet announced for its Spring season two rather unique novelties. First the collaboration of Martha Graham and Georges Balanchine on a new work to music by Anton Webern, and, second, the guest appearance of the Imperial toric event which led Miss Graham, high priestess of the moderns, to a union with Balanchine, the dance world's most prolific ballet Household Japanese Dancers. This review will deal with the hischoreographer.

Despite all the advance publicity concerning the appearance of Miss Graham with the New York City Ballet, and her collaboration with Balanchine (and perhaps the original intention was truly a collaboration) what emerged was a series of dances as widely separated as what might have been expected from these highly individual artists. Even though the dances were programmed under a single title, **Episodes,"** they had absolutely no relationship to each other — than the possible thin line of connection of all having music by the same composer. Miss Graham has utilized her familiar and distinctive technique, and her portion of the work was performed by her own company (with the exception of Sallie Wilson who was recently with Ballet Theatre). Balanchine has used none of Miss Graham's dancers and has remained strictly within the classic frame of invention. None of this is meant as criticism of the resultant dances; it is merely set forth to preface two quite different critical judgments of a single work.

Miss Graham chose for her portion of **Episodes** a highly charged dramatic situation — Mary Stuart at the time of her execution. In this frame she has Mary encounter the principal figures who were involved in the web of events which resulted in the execution of Mary. Bothwell, Queen Elizabeth and an array of demi-characters appear and re-appear as though they were fleeting images making their final impressions on Mary Stuart. All of this has the ring of high Graham but the end result is not top drawer. Perhaps the fault lies in the lack of movement characterization given the principals. Miss Graham's own role, Mary Stuart herself, is highly underplayed. Queen Elizabeth, danced by Sallie Wilson, has regal bearing but far too little choreographic definition. The same is true of the role of Bothwell, however beautifully performed by Bertram Ross. In direct contrast to this lack of strong central characterization are the chorus of Marys and the lesser male characters. They are beautifully defined and emerge as the strongest portion of the work so far as choreographic invention is concerned. The high point of the piece was a medieval tennis match danced by the chorus while the two queens observed from the sidelines. The dance was constantly fraught with pending excitement but this seemed to be fully realized only when the full choruses were in operation. Miss Graham's personal performance

was as always a highly personal and commanding portrayal. Her power as a dramatic actress almost carried the work to success with even a minimum of movement design. Certainly her phenomenal personal magnetism accounts for the overwhelming ovation which the opening night house accorded her on this momentous occasion.

In addition to the above mentioned soloists, Miss Graham's company included Helen McGehee, Ethel Winter, Linda Hodes, Akiko Kanda, Gene McDonald, Richard Kuch and Dan Wagoner. The set by David Hayes was a marvel of somber construction.

Balanchine's portion of **Episodes** proved to be a series of abstract dances performed in practice clothes. The approach in general would have to be called cerebral, much after the manner of **Four Temperaments** and **Agon.** The opening section featured Violette Verdy and Jonathan Watts with three supporting couples. Both Miss Verdy and Mr. Watts were mechanical wonders in the execution of the demanding exercises set up for them, and there was movement invention in abundance. But it all seemed like pure movement for the sake of itself and little else.

Th second section fared better with Diana Adams and Jacques d'Amboise bringing it an off-beat comedy rendition. It was an inspired idea to envision a pas de deux in which the partners keep missing each other. In addition, Mr. Balanchine managed to poke some good natured fun at his own pretzel-bending of dancers.

In the sextet which followed, featuring Allegra Kent and Nicholas Magellanes, Balanchine created a heroic sized human pretzel and bent it into every conceivable shape as a sort of family joke.

For Paul Taylor, Balanchine choreographed a long, over-extended solo which seemed out of style and context with the rest of the episodes. However, Mr. Taylor has a wonderful facility for movement and managed to bring a certain amount of stature to the work.

The Balanchine portion of the program closed with a formal and highly stylized group work with Melissa Hayden and Francisco Moncion as lead dancers. This section had great dignity of mood, pattern and performance quality. It moved with a grand eloquence that seemed to catch and mend together the loose ends of the more cerebral pieces which had preceded it. Melissa Hayden and Francisco Moncion were quite majestic in a highly restrained manner.

Whatever one thought of **Episodes** as a dance work is really quite insignificant in the light of the importance it has in the progress of dance in general. When the titans of the various forms of art come together for an exchange of creative ideas, this is truly exciting and encouraging news and it is hoped only the beginning of many such felicitous cc llaborations.

— Bill Hooks.

Something "New" in Dance Style to Be Featured in Waltz Competition at NYC's Roseland Dance City

There's a new trend in ballroom dancing in America — it is "International Style." Many contest-minded virtuosos of the ballroom floor—with the thought of eventually representing this country in the many large-scale competitions overseas—are beginning to dance in the style which has been accepted as the standard for contests in 46 countries of the world (but not, so far, in the U.S.A.)

To introduce International Style to the American dancing public, the U. S. Ballroom Council sponsored a special contest for amateurs in International Style Waltz, Sunday evening, May 24, in New York City's Roseland Dance City, 239 West 52nd Street. Entrants registered from as far away as Toronto for the event, which was presented in addition to Roseland's usual Sunday evening competition, an occasion which regularly brings out some of the best dancing to be seen in "American style."

Dance Magazine awarded cups

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BAY AREA BALLET COMPANY ANNOUNCES "BOLSHOI BENEFIT" OR "HELP POOR HUROK!"

With tongues in cheeks of its toe shoes and metaphors mixed with fouettes, the Bay Area Ballet Company announced today that its last series of concerts of the 1958-59 season will be dedicated to the distracted balletomanes who have been unable to get tickets for the Bolshoi Ballet. With opening night tickets to the Bolshoi selling for as high as $50, the Bay Area Ballet will sell 25 tickets to its performance for that price. Its San Francisco concert will be given at Veterans' Auditorium on Monday evening, May 25, at 8:30 p.m.

The program will include "Pas de Six" to a Rossini concerto choreographedby Ruth Sandholm; "Pas de Deux from Sylvia" as re-created by Guillermo del Oro for Jane Bowen-Ericson and Richard Gibson; "Miraculous Mandarin," to the music of Bartok with choreography by Marc Wilde, and "Golden Moments of Ballet" by Leona Norman to the inspired music of the Guckenheimer Sauer Kraut Band. The last two ballets received critical acclaim when danced earlier in the season.

---

to the 1st, 2nd and 3rd place winners in International Style Waltz and the competition was followed by a demonstration of the dance by a 5-couple precision team of amateurs from Canada. Masters of ceremonies for the event were Carl L. Braun, Jr., president of the National Ballroom Operators Association (operator of the Commodore Ballroom, Lowell, Mass.) and U S. Ballroom Council Chairman Donald Duncan (Ballroom Editor of Dance Magazine).

DANCE PERSPECTIVES

The third issue of **Dance Perspectives,** devoted to "Dances of Anatolian Turkey" by Metin And, will be published this month. The monograph will be the first comprehensive study on the subject to be printed in English.

Mr. And is considered one of the leading literary and theatrical critics in Turkey and is an authority on the dances of his country. His essay considers religious, theatrical and folk dances, both historical and contemporary, with reference to their functions in the lives of the people and with discussions of their specific movements, styles, music and costumes.

The issue contains 76 pages, illustrated with photographs and with rare prints from Turkish and European sources.

Dance Perspectives may be obtained from the editor, A. J. Pischl, 1801 East 26th Street, Brooklyn 29, N. Y. A year's subscription is $5; single issues sell for $1.50.

DETAILS OF RUSSIAN FESTIVAL AT MADISON SQUARE GARDEN REVEALED

Two programs will be given at Madison Square Garden during the Russian Festival of Music and Dance from July 7 to 18, during the Soviet Exposition in New York.

S. Hurok, who is presenting the biggest theatrical unit ever imported to the United States, disclosed that Boris Pokorvsky, chief producer of the Bolshoi Theatre, will stage the performances, which will include four stars of the Bolshoi Ballet, folk dance groups, native instrumentalists, and top-flight Russian soloists, in addition to dancers from the Leningrad Ballet

never before seen in the U. S.

The Bolshoi soloists, who appeared recently at the Metropolitan Opera House, will be headed by Nina Timofeyeva, Liudmila Bogomolova, Yuri Zhdanov and Stanilav Vlasov. Gennadi Rozhdestvensky, conductor of the Bolshoi Ballet, will remain here to direct the symphony orchestra.

The decision to give two programs was made after Producer Pokrovsky saw the wealth of talent which had been marshalled by the Ministry of Culture for the special show for America. The groups include, besides the Bolshoi and Leningrad stars, the Piatnitsky Song and Dance Company of 100 performers, an all-male dance company from Georgia headed by Nino Ramishvili, an Armenian dance group, a troupe of Ukrainian dancers, Gálya Izmailova, a Uzbek dancer from Central Asia, and other units from the northern area of the Soviet Union.

In a trans-Atlantic phone conversation between Moscow and Los Angeles, Pokrovsky advised Hurok that he had enough material for six programs. Hurok requested Pokrovsky to produce two.

The first, Program A, will be given in the first week of the Garden engagement from July 7 to 11, and the second, Program B, will be given from July 13 to 18.

Jewish War Veterans Present Annual Award

The Department of New York, Jewish War Veterans, U.S.A., presented its 1959 public service award to Dr. Howard Rusk, associate editor of the New York Times, in recognition of his outstanding contribution to the American people by maintaining the highest standards of his profession in the field of physical medicine and veterans rehabilitation, and its annual ward for service to hospitalized veterans to Miss Helen Menken, president of the American Theater Wing. Miss Menken was one of the originators of the Stage Door Canteens and supplied entertainment to the men in the armed forces, both overseas and in the U. S., and to hospitalized veterans throughout the United States, It was announced to-

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Fred Astaire's Own Story To Be Published

The autobiography of Fred Astaire will be published on June 22. Titled "Steps In Time," the book will be released by Harper & Brothers.

Mr. Astaire's book covers his life from childhood in Omaha to the recent television show for which he won nine "Emmy" awards.

"As far as career stories, biographies and things like that go," he says, "one is supposed to have had a fabulous life, a tale to tell. Well, mine wasn't fabulous, but as I look back it certainly was active. I never realized it so much until this writing job came along."

In his book Astaire writes that his public dancing life began with his sister, Adele, in a kiddie show in Keyport, New Jersey, with Fred playing a lobster and Adele a glass of champagne.

He traces his career through the vaudeville circuits, the famous musical comedies in which he and Adele starred in New York and London, Adele's retirement, his movie successes, the famous dancing partners from Ginger Rogers to Audrey Hepburn, his marriage and children, the founding of the Fred Astaire Dance Studios, his passion for race horses and golf, and the triumphs on TV.

"Steps In Time" is illustrated with 24 pages of photographs.

---

day by Joseph Tanenbaum, department commander.

The awards were presented on the stage of Madison Square Garden on May 20, 1959, when the 14th annual "All Star Show" of the Department of New York, Jewish War Veterans, was presented.

Many stars of stage, screen and television appeared along with America's first "pop" ballet company of character dancers, America's "answer" to Russia's Moiseyev Dancers.

Over 1,200 hospitalized veterans, many paraplegics in wheel chairs, were guests of the Jewish War Veterans affair.

The Merry-Go-Rounders

The Merry-Go-Rounders, an unique company of adult professional dancers who have created a repertory of original story-ballets for children, gave a special performance at the Hecksher Theatre in New York City, April 10. The program previewed some of the dances to be presented in the New York City Parks this summer under the sponsorship of a distinguished committee of citizens headed by Mrs. Robert F. Wagner.

Some 30 to 40 free performances will be given during the summer to provide a program of culturally stimulating entertainment of high artistic merit. The Merry-Go-Rounders in the past few years has performed before more than 200,000 children in schools and auditoriums in New York and throughout the East. They also were seen this winter in a sponsored series over station WNEW-TV in which they receievd top ratings in this Sunday noon time segment. The Merry-Go-Rounders format of story-ballet combined with audience participation has been designed for children of 5 to 12 years of age. Like the circus, it has been enjoyed enthusiastically by the young-in-heart of all ages.

The company was founded seven years ago by a group of dance educators and choreographers under the artistic direction of the late Doris Humphrey,, one of the modern dance "greats" of this generation. At present it consists of 11 dancers and two actor-narrators, as well as musical and stage technicians. The Merry-Go-Rounders has twice received the award of the Dance Business Group of America, Inc., for its "distinguished contribution in the field of dance."

Although the Merry-Go-Rounders' free summer program is being given at the invitation of the Parks Department, the city can provide only the space and physical setting for the performances as in the case of the famed Shakespeare shows of the pastthree summers.

It is estimated that a minimum of $20,000 will be required to provide token salaries for performers and to cover production costs. The Merry-Go-Rounders and its sponsoring committee are presently approaching several foundations for backing and the committee also plans an extensive drive for support from private citizens who are interested in pro-

viding a superior form of summer entertainment for tens of thousands of New York's children. Included on the sponsoring committee are:

Martha Hill, chairman, Dance Department, Julliard School of Music; Dr. Algernon Black, Ethical Culture Society; Mrs. Milton K. Breslauer, president, Citizens for the All Day Neighborhood Schools; Dr. Benjamin Fine, dean, graduate school, Yeshiva Univeristy.

Dr. Adele Franklin, Director of All Day Neighborhood Schools, Board of Education; Victor D'Amico, Museum of Modern Art, Director of Education; Mrs. Gladys Harburger, former national president, United Parents Association; T. Edward Hambleton, Phoenix Theatre; Dr. William Kolodney, 92nd Street YM & YWHA, Educational Director.

Newbold Morris; Helen Tamiris, noted choreographer; Dr. Rachel Yocom, chairman, Dance Department, High School of Performing Arts.

Further information may be obtained from The Merry-Go-Rounders, 467 Central Park West, New York 25, New York, RI 9-2116, Billie Kirpich, Administrative Director.

BALLET POSTER WINNER

The Ballet Poster Contest sponsored by the California Ballet Foundation, was won by Ronald Bosc of Daly City.

The stunning new poster in shades of gold and brown will be used for many seasons to come in connection with the concerts of the Bay Area Ballet Company, which the Foundation sponsors.

Benjamin Bufano, eminent San Francisco artist; Guillermo del Oro, maitre de ballet, and Stuart Williams, president of the Foundation, judged the many entries which were on exhibit in the home of Miss Stephanie de Menezes in St. Francis Woods.

Carolyn Parks, director of the ballet company, presented the $25.00 prize to young Bosc, who is a student at the Academy of Art on Sutter Street.

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Once Over Lightly

By DAVE LEWIS
Sports Editor

'Dancers Top Athletes'—DeMarco

LAS VEGAS—What makes a great athlete? Co-ordination and perfect timing!

Without them one could never compete successfully in sports let alone reach the top in their respective field of endeavor.

Acrobats, tightwire walkers and the trapeze artists of the circus and stage are outstanding athletes although they are not connected with sports. Yet they are all basically top gymnasts.

I never tire of watching them. There are few athletes who can match them in coordination and timing.

There is another category of professional entertainers who also could be classified as athletes . . . dancers.

I never regarded dancing as a sport nor a professional dancer as an athlete until a few years ago . . . in fact, not until after an interview with Tony DeMarco, who was considered by most experts to be the top ballroom dancer in the world. He and his partners intrigued millions with their graceful dancing.

DeMarco declared that he considered himself an athlete rather than a theatrical performer. And he rates Fred Astaire, Gene Kelly and all the other leading dancers in the same category.

★ ★ ★

I RECALLED DeMARCO'S remarks as I marveled at some of the tremendous dance routines in the colorful shows I've seen here during the past week.

DeMarco stated at the time that it had been a long standing ambition to be treated like an athlete by the press. He never could understand why he and the other dancers never made the sports pages.

"Sonja Henie and the other ice skating stars are primarily dancers, secondly skaters," he pointed out. "There is nothing competitive about their work once they turn professional and join an ice show. Yet their performances always have commanded space on the sports pages."

DeMarco had many other strong arguments to back up his contention that dancers are athletes.

"Some years back the nation's leading physical instructors held a poll," he pointed out. "Those instructors varied from the stretch and bend, weightlifting and drill

schools to men versed in such sports as boxing, baseball, football, basketball, golf and tennis.

"When the votes as to which type of exercise best exercised the most muscles in the human body, dancing won by a huge majority. Swimming was second."

★ ★ ★

"KEEPING IN CONDITION to dance expertly each night requires as much physical training as Mickey Mantle does for baseball or Sugar Ray Robinson getting ready for a championship fight," he explained.

"Remember how people used to laugh when they heard that billiard stars Willie Hoppe and Jake Schaefer had to do road work to keep in perfect shape? Well, they did and so do others. In fact, most dancers do road work to keep in tip top condition. I know I always have.

"A dancer can have a bad night just as a fighter will have one or a baseball player will have a bad day at the plate or in the field or a pitcher who can't find the plate.

"In dancing, sometimes you feel grand but your timing is off. Other times, something will come up to bother you and you can't dance as well as you want to," Tony said.

★ ★ ★

HE TOLD OF A MEMORABLE incident to illustrate this. "Just as my partner and I were to go on one night, a girl singer before us nervously pecked at a corsage of flowers as she sang and the petals fell all over the dance floor.

"To a dancer, a flower petal is as dangerous as a banana peel is to somebody walking along the street. We went out and took two or three steps and I held up my hand and stopped the music. I then picked up what seemed like a million petals. I tried to keep up a running fire of comment, but when you try that bent over picking up things it's rough.

"After I picked up all the petals, I was so mad that my whole timing was thrown off and turned in one of my sourest performances. You might say, I had my worst day 'at the plate.'"

Ever since the talk with DeMarco, I've regarded dancers as athletes. It not only takes skill, coordination and timing . . . but great physical stamina.

The greatest of them all, in my book, is the fabulous Fred Astaire. What an "athlete!"

(Reprinted by permission of the LONG BEACH, PRESS TELEGRAM)

BOOKS

Thalia Mara's two new books — "So You Want to Be a Ballet Dancer", published by Pitman Publishing Corporation, and "On Your Toes", will be released on July 9th and July 15th.

TEACH YOUR CHILD BALLET by Gerald Severn includes a 40-page illustrated book and two 12-inch recordings. The course is based on Boris Kniaseff's new system. Kniaseff is with the International Academy of Classical Dancing in Geneva. His sytem of training, as specified in the book, makes use of floor-training rather than with the conventional barre. If one must help their offspring with ballet, this perhaps is one of the safest means of so doing. Photographic illustrations are by Baron. The complete package may be purchased from the Artia Recording Corp., 600 5th Avenue, New York City.

The Music Hall makes its own costumes in a workshop where twenty-five seamstresses are kept busy. Supervising Rockettes' fittings are Frank Spencer, costume designer, and Leanne Mitchell, director of Costume Department.

Question: What do we Americans do 240 million times a day every day of our lives?

Answer: Reach for a telephone.

We make dance lesson appointments by telephone . . . we buy and sell . . . seek jobs and hire help . . . complain about the weather and ask the time of day. In some cities, it's even possible to dial one number for a sales pitch, another for a sermon!

As the telephone assumes more and more importance to us on so many fronts, it makes sense to keep up with what's new in the way of telephone equipment and what's recommended in the way of telephone manners.

For example, there's a "no-hands" phone today that permits you to press a button, then talk and listen from several feet away from the phone — without lifting the receiver!

For people to whom telephone messages are especially important, there is now available a telephone answering and recording device that not only takes down the caller's words but greets him and asks him to speak!

There are phones with adjustable volume for the hard of hearing and portable phones that you can plug into an outlet on the patio to avoid mad dashes indoors when a barbecued steak calls for your presence outdoors.

There is the sparkle and decorative interest that comes with color phones—eagerly welcomed by the public to a point where more than six mililon have been installed in a few short years.

And there's an interesting new twist—literally—on that bedroom extension phone. The bedroom has proved the most popular spot by far for locating an extension phone in the home — for many good reasons that include security and peace of mind, convenience and step saving, and privacy for both home occupants and guests. Now the bedroom extension is available with a built-in night light. With a twist of a button, a soft glow emanates from the phone to provide comfort and reassurance. Then, when the receiver is lifted, the light becomes stronger to permit dialing in the dark.

So — how to make the best use of your telephone servants? Bell

IT ANSWERS YOUR CALLS FOR YOU — This new piece of telephone equipment is an automatic answering and recording set that handles calls for you when you are out. It transmits your message in your own voice to your caller, and records the caller's message. When you return you play back messages that have come in.

Telephone System's etiquette experts suggest that it's possible to save time and money—boost your telephone accomplishments, too—by reviewing ten tips on telephone technique.

1. **Don't play guessing games.** When you make a call, state your name at once. "Guess who this is" is a bit silly and somewhat rude. In giving your name, state it in full — unless you're on intimate terms with the receiver of the call. If you are making a business call, give the name of your company as well, together with that of the person to whom you wish to speak. For example, "This is George Maxwell of the Ajax Widgit Company. Mr. Michael Smith, please."

2. **Answer promptly.** It's not only polite and a time-saver, but it avoids the frustration of answering a "dead" line. At home, too, take pains to answer promptly; many people assume, after three or four rings, that nobody's home.

3. **Speak distinctly.** You'll save time and patience all around if you speak clearly over the telephone. Be particularly careful of names, dates and numbers.

4. **Be sure of the number and extension.** Your phone is a mechanical marvel—but, if you dial incorrectly, there's no way to keep you from getting a wrong number. So, save yourself—and others — time and frustration by keeping a handy list of oft-called numbers, and see that your flying fingers hit the right letters and digits in the right order.

5. **Keep a pad and pencil near your phone.** Sometime during the day you'll probably receive a call that requires you to jot down a message — a price, a name, or some other memory jogger for future reference. A convenient pad and pencil cuts out "looking around" time, shows appreciation for the value of the other party's time.

6. **Have an extension telephone located in a private area.** She is a thoughtful hostess who locates a phone where guests may use it in private. Favorite spots for telephones in one-story homes and apartments are the master bedroom and kitchen. On the second floor of a two-story house, the master bedroom is the preferred location. Decor note: extension telephones are available in rose pink, light grey, light beige, light blue, white, ivory, pastel yellow, cherry red and moss green. Those colors found to be most popular in bedrooms are rose pink, light blue, white, vory and light beige.

7. **Be a thoughtful guest.** There

is another side to the courtesy coin. When you are a guest, never make a long distance call from anyone's house without paying for it at the time or certainly at the time of departure. And don't wait until you are leaving to find out what you owe; ask the operator after each call, and leave full payment in an envelope where it will be found, if you fear your host may not accept it from you. Even better, you can be prepared for such situations by arranging for a telephone credit card through your local phone company.

8. **Avoid calling at mealtime if** possible. It's no way to win friends or influence people. If you must call, don't spend precious minutes in too long an apology. Get to the point or call back after dessert.

9. **Remember to be courteous and friendly.** On the phone, your personality must be transmitted entirely by voice. Sincerely polite phrases and a warm, friendly tone make your calls welcome.

10. **Know the etiquette of long-distance calling.** This includes knowing—in advance— the number, the city, and the state of the person to whom you wish to speak and whether you prefer a "station" or "person" call. Calling by number, incidentally, is usually twice as fast.

Of course, these are just rules for telephones of today. When we start telephoning to or from airplanes or answering the front door from any part of the house by telephone there may be a whole new set of procedures to bear in mind.

But won't they be fun to learn!

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Out-Moded

by
Lyn Dellis

I'm learnin' to do the cha-cha
Tho' I've a funny instinct
That by the time I learn to do it
The dance will be extinct.

Our Readers Write

Dear Editor:

We would like to say how much we enjoyed the article written by David Storm. We heartily agree with him regarding teaching dancing on TV. We ourselves have been on Channel 5 for 6 months every Friday morning and to show you how successful this has been, this morning we were called into the producer's office and offered a chance for more time as he had so many complaints that we were not on long enough. Maybe soon we will get sponsors for our own dance show. We have the format and have registered it with Writer's Guild so maybe one day we will find some sponsor who is willing to take a chance on such a show.

We also would like to comment on the article written by Neal Stanton, particularly the A Few Important Dont's. We heartely agree with him about qualified competent dance teachers, and price cutting. Since when did a craftsman have to cut price. After training for 7 yrs. to become a teacher, then every year or so going to a first class teacher for a brush up and exchanges of ideas, such as when we went back to England last year. Then attending teacher's meetings to keep up with the new Trends in Ballroom Dancing, and not being afraid to learn from someone who is a specialist in the particular dances one is interested in. I think every teacher is worthy of the payment they receive so long as they give value for payment, after all we ourselves have been in the profession for 23 years and still we go back to England for added lessons in our own style. Latin American dancing, we study all the new ideas that came along — this I feel as teachers we should always do no matter what we ourselves think of the particular dance. Even if we do not like it, it is our duty to at least have some knowledge of all ballroom dances.

I hope I won't take up too much of your time by this long letter, but I just felt I had to let you know how good the articles were. If only we had more people like this who are not afraid to say what they feel.

Our Very Best Wishes,
Thomas & Rogers.
Santa Monica, Calif.

Dear Editor:

I wish to compliment you on the "Information Desk" column. I think it is excellent in every respect.

Archalee Correll
Ballet Arts Academy
Reno, Nevada

Dear Editor:

The enclosed program "Spring Concert" may be of interest to you as an example of something which might be inspiring to other studios in college towns. Allegheny College is over 140 years old and this is the first time it has joined with a separate local group for pesentation of an artistic offering of this nature.

The audience acclaim was such that the conductor of the College Chapel Choir wrote: "It was the most worthwhile program we have ever had, thanks to you and your incredibly professionally oriented students."

It is our feeling that prestige of dance training could be very much enhanced in educational circles if studios would encourage this type of cooperation wherever possible.

Very truly yours,
Arita Lee Blair
Arita Lee Dance Studio
Meadville, Penna.

SHOP BY MAIL

Coming up is the FOURTH OF JULY!

The monthly folk and square dance festival will be presented for everyone's dancing and watching pleasure on the Marina Green. It's free. Hosting the whing-ding is San Francisco Folk Dance Carrousel.

In addition to the regular sponsorship of the Recreation and Park Department and the San Francisco Council of Folk Dance Groups, the Marina Merchants Association really pitches in and — oh, yes — the National Safety Council has a foot in it, too!

Bring your sun lotion and enjoy the Fourth.

— Dodi Douglas.

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Cecchetti Council of America Celebrates 20th Year

The Cecchetti Council of America, delebrating a twenty-year anniversary, is holding three Ballet Seminars this summer.

The Seminars will be July 11 thru July 15th at the Park Shelton Hotel in Detroit — August 16 thru August 18 at the Statler Hilton Hotel in Dallas — and September 1 thru September 3rd at the Ambassador Hotel in Los Angeles. These seminars are open to all teachers and students of ballet. The programs have been carefully prepared to fill the needs of ballet teachers for a concentrated program of study.

The faculty for the Detroit Seminar will include Betty Bandyk, Jack W. Bickle, Mary Ellen Cooper, Sylvia Hamer, Marjorie Hasasrd, Gertrude Edwards Jory, Jane Caryl Miller, Chula Morrow, Enid Ricardeau, Virgiline Simmons and Theodore J. Smith, all Executive Board members. Also included in the Cecchetti faculty are the following General Board members:

Ruth Carney, Rose Marie Floyd, Ruth Hanf, Irene Mortensen, Jean Gloria Newell, Agnes Prentice, Marjorie Randazzo, Carol Shaberly and Sophia Tsoukalas.

Peggy Van Praag, Ann Hutchinson, Felix Sadoski and Fernand Nault will be this year's guest faculty members at the Detroit Seminar.

Examinations for Cecchetti Council will be held during the **Dallas, Texas, Seminar,** on August 19th and 20th. For information contact Helen Kingsbury; Highland Park Village, Dallas, Texas.

Examinations for teachers already working in the method will be held following the Los Angeles, California, Seminar. Peggy Van Praag will be a member of the faculty. The California program of events will cover work in all the grades as well as dances suit-

Teachers' and Students' section

DANCE MASTERS of CALIFORNIA held a One-day Material Session at the Shattuck Hotel in Berkeley, May 3. The faculty included Carol Chambers, Intermediate Tap; Mary Conmee Blizard, Baby Dances; Annamay Bowman, Baton Character Dance; Ann Davlin, Ballet, and Van Dilbeck, Ballroom. Bulletin Note: Do not assume that because you have been in business in your community for a number of years that everyone knows you. There are over 1,000 new families moving into California EVERY DAY. Some of them are bound to be in your community.

DANCE TEACHERS LEAGUE of New Orleans, La., held its teaching program at the Felder-Le-Blanc-Mathews Dance Studio May 3rd. Special guest teachers were Mr. and Mrs. Frank Hofner who demonstrated Ballet technique. A Tango exhibition was provided by Mickey Burglois and Gay Mathews. Joseph Marino headed a discussion and demonstration on the Mambo and Cha Cha.

Virgie Brouillette was nominated Chairman of the Dance Studio Adver-

---

able for children of all grades, character studies and pointe techniques. For information regarding the Los Angeles Seminar write: Olga Fricker, 6009 W. Olympic Blvd., Los Angeles, California.

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tising Committee for the purpose of pooling all studio advertising in one newspaper in an effort to cut costs.

Dance teachers taking part in paso doble exhibitions at the Monteleone Hotel May 9 were:

Monteil Durbin, Harvey Bingman, Stanley Serpas, Joan Sipes, Edgar Thibedeaux, Betty Watson, Stephen Watson and Blanche Thibodeaux.

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA, DMA AFFILIATE No. ONE, held a special Mother's Day meeting at the Statler Hotel in Los Angeles, May 10. The faculty included Margaret Ketchum, Hawaiian; James and Olive Cullip, the art of flowing grace in fine ballroom dancing; Mary Farmer Knight, Cakewalk Strut, and John De Tore, Cha Cha and Tango.

THE NATIONAL BALLROOM AND TEACHERS ASSOCIATION held its Ballroom Dance Workshop May 17 at the El Patio Ballroom in San Francisco. The entire day was given over to study on the International Style of Ballroom dancing.

DANCE MASTERS OF AMERICA, Oklahoma Chapter, held a Material Session April 12 at the Lez Damaroff Studio in Tulsa, Oklahoma. Faculty members included Bill Francisco, Modern Jazz; Cleo Mason, Tap; June Runyan, Ballet; Helen Overpeck, Spanish, and Marcella Patterson, Tap. A Volunteer Ballroom Hour also was held.

AMERICAN BALLET CENTER

Mme. Vera Volkova, Artistic Advisor of the Royal Danish Ballet, will be guest teacher this summer at the American Ballet Center. Robert Joffrey, director, has announced that Mme. Volkova will teach daily professional classes for four weeks, June 8 to July 3.

A graduate of the State Ballet School in Leningrad, where she studied under Maria Romanova (mother of Galina Ulanova) and Agrippina Vaganova, Mme. Volkova taught in London for many years before accepting the position as director of the ballet at La Scala, Milan, in 1950. In 1952 she went to Copenhagen as artistic advisor and principal instructor of the Royal Danish Ballet. Renowned as one of the foremost teachers of classical ballet in the world today, Mme. Volkova numbers Margot Fonteyn and Erik Bruhn among her pupils.

Mme. Volkova's visit to the United States is being sponsored by the American-Scandinavian Foundation, which made a special grant to facilitate her trip.

. . . . Quite often that which passes as progress is nothing more than change. — D.S.

HOW TO *(if you'll pardon the expression)* TRAP A CHAP

(Ladies Only, Gentlemen)

Love has been called a game, and there is no game so constantly and delightfully in season as the marriageable male.

To get a good line on how to bag your quota (one only, please) Emmons Jewelers of Newark, New York, asked their several thousand roving fashion show directors, who see more than a million women every three months, to help compile a practical manual of hints on hunting, facts on fishing and tips on trapping.

Sighting the Quarry

(1) Buy or borrow a dog and walk it. Dogs have been used in hunting for over 125,000 years, and many a promising conversation has begun with a friendly bark. If you like to sport conversation pieces, try a "matching" canine — an Irish setter if you're auburn-haired, a Dalmation if you wear a lot of black and white, and so on.

(2) Set up an easel in the park. Sunday painters, like dog lovers, are generally patient, amiable, trustworthy types.

(3) Take up tennis. According to a national survey, more husbands meet their match at tennis than at any other sport.

(4) Take spare-time courses that are likely to attract men. Even if you have been dying to enroll in a fancy-cooking class, put it off — till the engagement.

(5) It pays to advertise. Let family and friends know you're looking; you can always use talent scouts. Don't turn down any invitations. At a party or resort, it's safest to wear no rings at all; many of the darlings can't tell right hand from left at first glance.

(6) If you're a dance teacher, don't give him a complex by showing him up on the dance floor. (Ed.)

Bringing Him Closer

(1) Dress just a little differently from the other girls in the office. The Emmons experts suggest wearing earrings as pins, or on bracelets and dozens of other costume jewelry variations which are stylish and imaginative.

(2) Can you bake a cherry pie— or any other goodies? Bring samples to the office, and distribute among the eligibles during the coffee break.

(3) Find a perfume that suits you and wear it all the time. Men will learn to identify it with you, and don't think he won't ask you the name of your perfume. Market research studies show that most women don't buy their own perfume; it's given to them by friends and well-wishers.

(4) Find a small, simple, yet provocative item of jewelry to wear as a kind of trademark. It will become a conversation piece . . . with the conversation mostly about you.

(5) Make your home comfortable for male callers. Large ash trays and at least one man-sized chair should be part of every designing woman's decor.

(6) Every few dates, invite him to dinner. For every bachelor who is scared off by such hospitality, there are ten who'd be delighted to accept. Since most men are easily pleased by anything tasty, your menu needn't be anything elaborate. Foods like soup and **home-made** pastry are not only toothsome, but have home-and-mother connotations as well. Skip the candlelight and soft music — it's subtle as a summons — and never underestimate the persuasive powers of a first-rate cup of coffee.

(7) Every now and then, discover that you'd love to go for a walk — or unearth theater tickets your parents can't possibly use.

(8) Ask his advice from time to time.

(9) Laugh at his jokes all the time.

(10) Tell him he's handsome. He'll believe you even if all evidence points to the contrary.

Landing Him

(1) Learn to knit or sew, then wear the clothes you've made. But don't mention your handiwork till he compliments you on it.

(2) Early in your courtship, tag some melody as "our song".

(3) Don't discuss your former boy friends (or ex-husbands, if any) but encourage him to talk about his old girl friends. Maybe you can avoid their mistakes.

(4) Every now and then arrange to double-date with a happily married couple.

(5) Try to convey the impression that you find him both irresistible and indispensable. Few men can resist such utter devotion.

Now for the serious part. You can find a man, but are you really sure you want one? Many single girls really prefer it that way, though they do not usually admit it even to themselves. The dead give-aways: they're too busy for dates, overly critical of the men they do date, apathetic about correcting obvious flaws in appearance and personality.

Though you probably don't belong in this category, chances are you've been lax in some major or minor particulars. Is your voice gentle, your carriage erect and graceful (lopes and strides outlawed) your grooming pluperfect? Are your accessories, jewelry, etc., in good taste. All these spell femininity to the bachelor anxious to let the right girl catch up with him.

A Few Good Grooming Tricks

Set aside one evening a week for beauty care, another for shining shoes, repairing torn or soiled clothes. Perfume (which spells g-i-r-l to many a man) can last longer if you apply it right. Dabbing it behind your ears does almost no good at all, according to parfumeurs. Applied to the pulse spots instead (wrists, temples, throat, back of knees, crook of elbows) it will last hours longer. Another good place is just behind an unusual piece of jewelry when he bends down for a closer look.

Know what bachelors cite as the biggest obstacle to romance? The girl's failure to consider the demands of a man's job. Moral: If you want him, better grin and bear it, even if his work plays hob with his social schedule.

Folklore to the contrary, men emphatically object — at least they **say** they do—to the dumb beauty. They are bored and scared by the girl who seems preoccupied with trivia, appreciative of the alert lass who keeps abreast of current events, books, art and sports. They are quick to notice creative tricks in the way you dress and accessories, if the ideas are not too bizarre.

One subject should never be mentioned, however: Wedding bells! Seventy-five per cent of the elusive eligibles interviewed by the Emmons researchers complained that girls mention marriage **too early** and **too often.** Better leave the proposing to him.

But you can help, of course. For directions, **re-read** this article.

Why YOU Should Belong To An Accredited Dance Teachers' Organization

by Gordon Keith

(The Third of Three Parts)

ACCREDITED DANCE-TEACHER ORGANIZATIONS HAVE MUCH TO OFFER

If it were not for the excellent independent Dance-Teacher Organizations, Societies and Associations, who help guide the destinies of their teacher-members, little if anything would be done to elevate the standards of the Dance Teaching profession at large.

Fortunately for teachers and public alike, most associations have their own codes of ethics to which members must adhere. Such measures help all dance teachers — and this includes the "name teacher" as well as the unknown.

If all new dance teachers who entered the teaching profession were left to their own devices, without any Dance-Teacher organizations to help guide them while building their businesses, many might inadvertently resort to such questionable practices as: misleading advertising, cut-rate lessons, incompetent teaching methods, et cetera. All of which would be extremely detrimental to the entire profession.

It is, therefore, important to bear in mind that only through the supervision of accredited teacher groups is it possible to council and train the new dance teacher on the fine points of qualified teaching, as well as on the importance of adhering to ethical business practices.

It has been aptly stated that "no man is an island unto himself," which, in terms of the dance teaching profession simply means that in order to achieve the utmost for yourself and profession, you must join together, plan together, and work together. Such are the aims and purposes of all accredited Dance-Teacher organizations — whether State or National.

In this era of inflation and high operational costs, both new and established teachers will find it imperative that they keep up with changing business conditions if they are to remain long in business.

There was a time when dance teachers could collect money for their services and put it directly in pocket or purse without keeping so much as a record of the transaction. However, with today's tax structure the way it is, that is no longer possible; for the law requires everyone in business to keep proper records.

Operating a successful dance school today is no different than operating any successful business in that it requires a thorough knowledge of your operation. This is another area in which an accredited Dance Teachers' organization can help the progressive teacher, or dance school operator.

DANCE-TEACHER ORGANIZATIONS OFFER A VARIETY OF SERVICES

Following is a partial list of services furnished by accredited dance teachers' organizations:

1. Regular Bulletins, Papers and/or Magazines relative to the Club's activities and events.
2. Certificate of Membership suitable for framing. Identification Card for wallet.
3. Cuts and Mats of Club's Insignia suitable for reproducing on letterheads and advertising.
4. Diploma designating subjects the holder is qualified to teach.
5. Printed Matter: Routines, Advertising Mailing Pieces, etc.
6. Regular Meetings: Business and Material Sessions.
7. Scholarships.
8. Circulating Reference Libraries.
9. Employment Services.
10. Annual Conventions, Normal Schools, Ballroom Workshops, etc.

CONVENTIONS, REFRESHER COURSES, NORMAL SCHOOLS, ETC.

Outstanding among the events of all Dance Teachers' organizations are the annual Conventions, Normal Schools, Refresher Courses, Training Schools and Workshops that are available to members. These affairs are held during the summer months and usually last for two or three weeks.

Briefly, the function of Normal Schools, Training Schools, and Refresher Courses is to afford new and aspiring dance teachers an opportunity to take part in a concentrated program designed to teach them new dance and teaching techniques. Many established teachers also find these sessions an ideal way to brush up on their dance work as well as to keep pace with their profession through round table discussions and forums.

Workshop sessions generally range from one to three days and are devoted exclusively to one type of dance training. Currently popular are the Ballroom Workshops. This is due, in part, to the great demand for more Ballroom material by those who specialize in that field.

The Convention, however, is the *pièce de résistance* of the annual events, and lasts from four days to one week. On the agenda are daily and/or evening training periods in every type of dancing and related subjects. Also included are special business and management forums, election of Club officers and numerous social activities. Climaxing all of this is a combination Banquet and Ball which includes a gala floor show.

Usually held in the finest hotels in some of the larger cities, these affairs afford teachers an excellent opportunity to greet old friends and to make new ones. Equally important is the fact that Normal Schools and Conventions are a means for enterprising dance teachers to acquire enough new ideas, dances and related subjects to last them for many months to come. It might be well to point out that if you were to purchase the same dance material on your own, rather than by attending one of these annual teaching sessions, the cost would run into several hundreds of dollars, instead of the nominal fee charged by a Dance-Teacher organization.

Attendance at a dance teachers' Convention is a must for any progressive teacher. Many dance teachers arrange their vacation to coincide with their association's Annual Convention—thereby combining business with pleasure.

SUMMING UP

One never knows when he may need the backing and prestige of an accredited Dance-Teachers' organization. It might be to help him combat unfair competitive practices, oppressive licensing, or any number of things.

In summing up, it should be quite apparent why any teacher, famous or otherwise, owes it not only to himself but to the profession he serves to affiliate with at least one accredited Dance Teachers' association. And if you have thoroughly read this chapter, there should be no doubt in your mind as to what constitutes an "accredited" organization.

SEVERAL EXCELLENT DANCE-TEACHER ORGANIZATIONS FROM WHICH TO CHOOSE

Because there are a number of accredited Dance-Teacher groups — each with its own distinctive personality — the final decision as to which one, or ones, you should join must lie entirely with you. Regardless of your choice, you can be certain that each of these organizations is dedicated to serve the same cause, viz., to protect the welfare of public and dance teacher alike by elevating the standards of teaching and preserving the highest code of ethics among its members.

NEWS . . . **BRIEFS** . . .

● Walter Camryn will be guest teacher at the American Ballet Center, directed by Robert Joffrey, from August 17 to 28. Although Mr. Camryn, who is co-director of the Stone-Camryn School of Ballet in Chicago, has given teachers' courses at numerous conventions, this will be the first time his famous course in character dancing has ever been offered by a New York studio.

● William D'Albrew, San Francisco teacher, flew to Albuquerque early in June to set a routine for Mary Helen Baxter and Joseph Warner III. The routine, set to the theme of Medic, will be exhibited at the 4th Annual New Mexico Ballroom Review, which is directed by J. H. Vandapool, on June 13 and at the Sweethearts Ball in Long Beach on June 27.

● All ladies in the Bay Area between the ages of 18 and 35 who like to dance are invited to attend San Francisco's Welcome to the First Fleet on its annual visit to this area, Saturday, July 18, at the Rose Room of the Palace Hotel from 8 to 12 p.m. Refreshments and entertainment, as well as a chance to help the fleet enjoy its visit. Tickets are available by writing or phoning William D'Albrew, 1616 California Street, San Francisco, ORdway 3-7612, on or before July 4, or Miss Rose McCook, Mayor's Office, City Hall, after that date.

● Robert Joffrey will teach at the Normal School of the Texas Association of Teachers of Dancing, Dallas, June 22-26. He will be guest teacher at the Lillian Cain School of Dancing, Victoria, Texas, June 27-29.

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● The Academy of the Dance held its 11th Annual Recital June 5 and 7 at the Montgomery Theatre in San Jose, California.

● The Luva Stratton Ballet School held open house in its new location at 1538 Lincoln Avenue, in San Jose, California, on May 24th.

TO EARN MORE . . . LEARN MORE!

BE SURE you attend at least one Accredited Dance Teachers' Summer Training Session before you re-open your studio next fall . . .

NO IDLE WORDS, these. You'll actually feel better and teach better knowing you have taken steps to replenish your "well" of dance knowledge.

Teresa Montefusco, 17-year-old James Rozanas acrobatic student for the past ten years, recently won the National A.A.U. Women's Tumbling Title for the second year running. Meet was held May 8th and 9th at Kent State College in Kent, Ohio. Teresa also was selected as a member of the Women's Gymnastic Team to represent the United States at the Pan-American Games this fall. Teresa is a dance student at the Rose Dentino Dance Studio in Peoria, Illinois.

BAY AREA BALLET

With concerts XVI in Hayward, XVII in San Francisco, XVIII in San Mateo and XIX in San Rafael, the Bay Area Ballet completes its 1958-59 season of performances in the Bay area. Opening the program:

"Pas de Six," choreography by Ruth Sandholm, music by Rossini, with new costumes designed by Chothilde Vercale. This was a pleasant ballet, easily danced by Annette Bachich, Sally Hobson, Linda Lepley, Kathleen Weiss, Richard Faulkner and Gordon Nordby. One cannot help but mention how markedly these dancers have improved technique- and stage-wise since their initial debuts with this company. It is also important to note the really expert lighting provided by Marty Pasetta in this performance. The use of projected shapes was tastefully and intelligently handled. It cannot be emphasized enough how much this improved the quality of the entire production. The new costumes by Chothilde Vercale were well integrated, tasteful designs which took into consideration the action of the dancers.

The Pas de Deux and variations from "Sylvia" arranged by Guillermo Del Oro, after the original by Leo Staats, was beautifully danced by Jane Bowen-Ericson and Richard Gibson. This Pas de Deux provided the master touch choreographically for the evening. Jane Bowen-Ericson danced with the brilliance that we have grown to expect from her work, but combined with the feminity of the Sylvia character, she was sheer delight. Richard Gibson should certainly be the 'white hope' of the Bay Area Ballet. Provided with sturdy choreography, he exhibited a manly grace and strong technique that should put him in the front ranks of male dancers.

The Miraculous Mandarin, choreographed by Marc Wilde, who also danced in his ballet, music by Bartok, with decor by Ami Magill, followed the intermission.

Grace Doty as a siren was brilliant, and the 'star' of the ballet. She exhibited an animal magnetism that hypnotized her audience and captured the only audible 'bravos' of the evening. It was also a pleasure to see Eva Serrana in a role where her fine dramatic gifts were exploited. Excellent were William Booth, new in the role, who brought a strong style to his part, and Ronn Guidi, as robbers. The death scene of the Mandarin, danced by Harold Garton, who refuses to die, remains one of the most theatrically frightening things on stage. In this final scene Miss Doty and Mr. Garton bring the ballet to its climax.

"Golden Moments of Ballet," choreographed by Leona Norman, with music by the Guckenheimer Sauer Kraut Band, with costumes by W. W. Whitney, and decor by Herbert Hilchey, brought the evening to a hilarious end. Outstanding were Hildur Mahl as The Flame and Harold Garton as The Moth. This is a very successful closing ballet and one of the real successes of the season.

In retrospect of the 1958-59 season one can say truthfully this has been a year of growth. We had hoped to see more of our favorite dancers, but were delighted at seeing the tremendous progress of others. It is a time when the dancers and staff themselves must take their company seriously, to work and pull together, not apart, and to learn from past mistakes. Next season should find the Bay Area Ballet in the secure place it so richly deserves in the dance world.

— Earl Danton.

Information Desk

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I've been in the same location for 12 years and now I just found out from my landlord that a chain dancing school is going in just four doors away from my school this fall. He also informed me that they are not only paying three times as much rent as I pay, but that they're spending a small fortune in remodeling.

Needless to say,I think it's a dirty trick on the part of my landlord to let the same kind of business occupy space so close to me. Just what chance does a small dancing school have today? Look at the ads they run. According to them, they're practically giving their lessons away. This I know is not so. In act, they charge three to five times as much as the smaller schools.

Maybe you could help me decide just what I should do. My lease, I should tell you, still has almost one year to go. But what I feel like doing is just pulling out and looking for another location, and let the landlord go hang.

A. Quite often we are able to let off steam (clear our mind) of pressing problems by merely writing whatever comes into it on a piece of paper. This, of course, is far better than acting impulsively on the spur of the moment. Let's hope that by now you are able to rationalize your particular problem.

Perhaps what your landlord has done isn't according to the 'Golden Rule,' but unless your lease specifies that no other dance school will be permitted within a certain radius from you, your landlord is definitely within his legal rights.

Look at it this way. Competition is what makes the world go round — the business world, that is. In fact, good competition stimulates business for all concerned. Otherwise, why do doctors, lawyers and other professional men deliberately locate in the same building with their so-called competitors? Or why do the multi-million dollar shopping centers solicit competitors on their own grounds?

One basic reason is that they know from documented facts that the more businesses and professionals there are in a given area the more traffic there will be. And more traffic means more business for everyone. No longer does it pay to be an isolationist, even in the dance business.

Bear in mind, too, that the chain school will draw a great deal of traffic to your immediate vicinity by virtue of its tremendous advertising program. Regarding lesson rates: By the very nature of their operation (large overhead, teaching staff, franchise fees, etc.) chain dance studios are compelled to charge considerably more than the average independent school —despite the implications of their

ads. (See Information Desk, May, 1958.)

I'm certain that if you talk with others who have had similar experiences with chain studio competition you will learn that there is usually an overflow of business from these large schools. Although a great many prospective dance students are attracted by the "play-on-words" type of ads run by these chains, the fact remains that many won't, or simply cannot afford to pay the prices they charge for dance lessons. Hence, the overflow into the independent studios throughout the country.

I suggest that you continue to operate as you have in your same location, at least until your lease expires. In the meantime you still can be on the lookout for another location if things don't work out for you. However, I'll venture to predict that you won't want to change locations once you see what chain studio competition can do for you. (Let us know how everything turns out.)

NOTE: In all fairness to the ethically operated large chain dance studios it must be noted that they have been directly responsible for making America not only dance conscious, but DANCE* LESSON CONSCIOUS.

These same chains, namely, Arthur Murray and Fred Astaire, have been instrumental in raising the living wage of the formerly forgotten dance teacher. Because they charge more for their lessons they also pay more to their teaching staffs. In turn, this has made it possible for the smaller, independent dance schools to also raise their own lesson rates in proportion.

The chain dance studio has figuratively lifted America's dance school from its garage-basement category and placed it in the "big business" class.

— The Editors.

INFORMATION DESK

Annual Index

Following is a handy index of the popular **Information Desk** which appears each month in Dance Digest.

MONTH — SUBJECTS COVERED

Feb. '58
- How to research dancers.
- Advertising: How much to spend.

Mar. '58
- Ballroom dancing: How to induce students to continue.
- How to raise lesson rates.
- Variable speed phonographs.

April '58
- Re: Unions for dance teachers.
- How many states require dance teachers to pass examinations?
- A mother wants book on how to teach toe dancing to her four-year-old daughter.

May '58
- How can small dance schools compete with chain school advertising?

June '58
- A 14-year-old boy complains that his mother won't let him quit ballet lessons.

July '58
- What to tell parents who start a child in dancing school "just to see if he'll like it".

Aug.-Sept. '58
- What's the difference between Acrobatics and Tumbling?

Oct. '58
- What's the advantage in belonging to a Dance Teachers' Club?

300 ATTEND TESTIMONIAL

"Love, understanding and hard work." This is the philosophy of Mrs. Dorice Andreuccetti, prominent dancing teacher of San Jose, California.

On the night of May 6, 1959, Mrs. Andreuccetti was escorted into the Terrace Room of the Hawaiian Gardens where more than 300 of her former students, friends and civic officials were waiting to receive her. The standing ovation and thunderous applause was a thrill never to be forgotten by Dorice.

Little did she realize upon her arrival in San Francisco in 1913, accompanied by her parents, Mr. and Mrs. Wm. de Fiddes, that such a tribute would be paid to her.

Mrs. Andreuccetti, the former Miss Dorice de Fiddes, was born in Sydney, Australia, and began her dancing when she was three. After winning medals for her performances, the young dancer and her parents, en route to Europe, stopped in California and decided to stay. Miss de Fiddes began demonstrating dance steps to children in her San Francisco neighborhood, and her career began.

In 1921 she married Ameglio Andreucetti, then a Stanford University law student. In 1924 they were blessed with a daughter, Beverley, now Mrs. John W. Working of Palo Alto, California. In 1925 the family decided to move to San Jose and in 1928 Dorice opened a studio in the Gold Room of the Medico - Dental Building. Since then the petite instructress has worked with thousands of children. She moved her studio in 1937 to the Andreuccetti home on Losse Court, where each week some 200 pupils received instruction in Ballet, Tap, Spanish and Interpretative dancing.

Dorice has lived and taught by her philosophy from the very beginning of her career. No challenge was ever too great; no request ever too small. However, on the evening of June 5, after she presented her last recital, Dorice took her final curtain call, the most difficult task of all for one so devoted to such a great profession. The dance will be over, but memories will linger on.

It will be an irreplaceable loss for those whose privilege it was to know and work with Dorice Andreuccetti. It goes without saying that wherever she has been, whatever she has done, and whatever her future holds in store, her love and understanding of people and of her profession has and will remain in the hearts of each and every one.

— Marne C. Wright.

Nov. 58

Downtown studio locations versus a Shopping Center Location.

Dec. '58

Is it better to teach a number of different dances in one lesson, or should one specialize?

(File this index for future reference. Additional indexes are available at 25 cents each.) Size 5½x8½.

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

CHERRY—PINK—TANGO

Record: Decca 29510 — Guy Lombardo

Presented by Thomas and Rogers

Position: As Directed — instructions are for man, ladies opposite.

REVERSE PIVOT

FWD,	BACK;	FWD,	BACK;	FWD,	BACK;	BACK,	RECOVER;	FWD,	SIDE,	CLOSE:
L	R	L	R	L	R	L		L	R	L
Q	Q	Q	Q	Q	Q	S	----S	Q	Q	S

Closed pos, starting to turn L (keeping left shoulder well back) Step Fwd L, Back R; Fwd L, Back R; Back L into corté, Recover, bring L foot forward, keeping weight on right foot; Fwd L, Side R, Close L to R. M now facing LOD.

REPEAT "B"
KICK STEP AND FLARES
REVERSE PIVOT

DANCE GOES THRU TWICE

NOTE: For all abbreviations, see August-September Dance Digest

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